

Criteria D----Comprehensive Plan

Describe your knowledge of fundamental audiovisual planning, development and production:

Argentine Productions' precise execution and specific attention to detail translates into high quality performance throughout the production process. Peter Argentine has more than 30 years experience in the industry (25 as a producer on national projects). We have production systems in place for budgeting & budget tracking, scheduling, production coordination, logging, and deliverables, to make sure the process is a smooth one and that all expectations are met or exceeded. Pre-production includes a thorough researching, scripting, scheduling, and budgeting phase, with Argentine Productions taking care of all production logistics. We meet with the key personnel on the project to review your goals and any needs or concerns specific to the project.

We have developed a production questionnaire that allows us to thoroughly review the requirements of a project at its inception, whether it be an elaborate, spectacular orientation film or an intriguing multimedia project. In creating the script and production treatment, we focus on storytelling. What is the heart of the story? How do we tell the story so that it entertains and informs? We identify budgetary and logistical constraints, and find as many technical and creative solutions as possible, to make sure the maximum production values end up in the final project.

A full-time Project Manager and a Producer/Writer are assigned to each project from start to finish. Production and installation will dovetail with construction and curatorial schedules or seasonal conditions, if necessary, with close communication between the Producer/Writer and Project Manager at Argentine Productions and the assigned Project Director at NPS. See attached sheets for information about Amanda Kvortek and Allen Feuer, our current Project Managers.

We identify in advance what needs to be done to meet all production deadlines. All project team members have access to shared production calendars. We make sure all parties (Key Personnel, Subcontractors, etc.) who will be involved in all stages of production are aware of the needs of the project at pre-production, so that everything comes together smoothly in the end. With multimedia projects, industry standard flow charts and narratives are created, as described by NPS in the solicitation (4.1). Storyboards are created for elaborate film sequences or for animation projects.

We have a long track record of successful collaboration with academics, museum panels, and committees, and know how to bring about consensus for the best possible outcome. We know how to take comments and critiques from screenings and incorporate them into the work. Our clients are constantly impressed with the higher quality level of our work—from scripting to filming, from graphics to lighting, from music to sound effects—our work stands apart.

We understand the Specific Requirements for Task Order Project Management outlined in 2.4, as they represent the highest industry standards to which we also adhere. We have worked with PBS, Discovery, and Government and Foundation entities to make sure our deliverables match all of the technical and creative requirements. We know how to work within stringent contract specifications, while creating an outstanding media project.

We have successfully executed extremely complex projects, including mastering complex, expensive production technologies such as IMAX filming in 70mm, and keep abreast of new technologies. Our personnel have experience in all of the industry standard formats including 35mm, 16mm, High Definition Video, and Standard Definition Video. We have experience in working with film laboratories, Surround sound mixes, and 3D animation, and know the level of communication, budgeting and planning that is required. We are confident that you will be pleased with what we produce, and that you will enjoy the experience of working with us to achieve your vision.

Confirmation of the full range of capabilities required to perform the work:

We are a small company with a big reputation. We use only award-winning production crews, most of whom have national broadcast and/or theatrical credits.

Our expertise in the production of exhibit media is apparent from the numerous significant awards that we have received, as well as our many production credits for prestigious museums, foundations, and for national broadcast. We have worked in a variety of production formats, in extremely difficult environments, and in extremely sensitive situations. We've shot 16mm footage in a snowstorm on the banks of the Rio Grande in Big Bend National Park, re-enactments with actors in Franklin Court in the middle of the night, assembled a jimmy jib inside the East Room of the White House, and mounted an IMAX camera to a Formula One race boat. Working with IMAX is one of the most complicated formats that exist. We created a film in that format that received rave reviews, with a budget that was half the industry standard, but shooting at twice the number of set-ups in a typical production day. Our production teams know how to camp-out, backpack, mountain climb, dive, and push themselves to get the best shots. Having filmed at sensitive natural and historic sites around the world, we know how to tread lightly on location, and how to work with the least amount of interruption to staff & visitors.

Our projects stand apart because of the high production values that we bring to them. To achieve this we use the most talented, creative people suited to each project, and utilize state-of-the-art equipment. In-house production assets include an Avid Media Composer Adrenaline HD editing suite, an Avid Express Mojo editing suite; DVC-PRO HD, DVC-PRO 50 and BetaSP record & playback decks; DVD authoring and duplication services; and graphic capabilities. We have mixed and color-corrected facilities in Hollywood and New York where feature films are posted, and we have also finished projects in-house—creating the best possible project within tight constraints when the budget demands it.

Peter Argentine, the writer for this project, has earned numerous awards for his scripts, including a Best of Festival at the Columbus Film Festival. Our team has extensive experience working and collaborating with museum curators, prestigious advisory panels, and academic experts to shape concepts, conduct research, and to create a compelling script that is thoroughly fact-checked, achieves your educational goals, and entertains your audience. We know how to navigate your project through the sometimes complicated post-production and implementation processes. One interesting technical challenge we recently faced was to create the world's first CD-Rom postage stamp for the Kingdom of Bhutan. We are in the middle of creating a tour of Lincoln's White House that will be a prototype for a major web initiative by the White House Historical Association. With Carnegie Mellon University's Center for Entertainment Technology, we have access to the latest talent and trends in that area.

We work within budgets to make sure that the most value is put into the final end product and that the project process is a smooth and enjoyable one. Our team knows how to find difficult archival footage and photographs at the lowest cost. We have many years of experience gathering proper licenses for artwork, stock footage, photographs, and music, and will present organized license books and shot logs, so that you can complete the project out with peace of mind. We also have extensive, cataloged in-house resources of archival materials from the National Archives, Library of Congress, and Presidential Libraries. Peter Argentine is a member of the Media & Technology committee of AAM, and organized and participated in a session on "Legal Aspects of Media Production" at the AAM meeting in Boston in 2006. We are experts in negotiating and documenting licensing of music, performance, appearance, footage, visual materials, and any other rights needed in the course of production.

We are also experienced with the highest standards of fact checking, based on our track record of nationally broadcast documentaries. We know how to translate difficult content into knowledge that can be conveyed on the screen in an emotional and entertaining way.

We have a great deal of experience in working with re-enactment groups. We work with them to ensure historical accuracy. We respect their efforts and also make sure the production process is a fulfilling experience for them, as well. We have heard too many horror stories of re-enactment groups being mistreated and condescended to by filmmakers.

Our team has experience creating audio stations and soundscapes (Clash of the Empires), modular instructional programs (National Flag Foundation), and installation and programming of kiosks and theaters.

We also have a long track record working with wildlife and in difficult natural environments. Norris Brock, one of our Key Personnel worked on many of the most well known National Geographic Specials. He is adept not only with wildlife photography, but also with underwater photography.

How will you ensure quality, timeliness, & effectiveness of the finished programs?

Whether filming the architectural treasures of the White House, a groundbreaking earth-to-space interview for a PBS science special, or a reenactment of a pivotal moment in the French and Indian War, our work consistently offers the emotion, detail, and creativity that wins awards and makes *powerful museum experiences*.

Our expertise in the production of exhibit and Visitor Center media means that we are sensitive to the special needs and practices of the museum and parks environments. We excel at collaboration.

Our background as filmmakers and documentarians enables us to tell visual stories that successfully bring the museum experience to life. Audiences expect more from a media experience today. We know how to use sound, picture, and story in a powerful way to inform, engage, and entertain your museum visitors.

First and foremost, we ensure quality by using production teams that have national and/or feature film credits, giving a theatrical or national broadcast quality to the project. Argentine Productions' precise execution and specific attention to detail translates into high quality performance throughout the production process. Initial planning is critical to success. The Project Manager makes sure that this happens, and that the appropriate crew are familiar with any specific requirements from the contract.

All scripts undergo rigorous fact checking. All stages of production have quality-control measures in place to make sure that all technical needs are met or exceeded, and to guarantee that there are no errors in areas such as graphics, identifications, or credits (as outlined in 2.4 B of the solicitation). We also have experience with captioning needs and approval processes, to eliminate costly errors.

If specific artifacts are to be filmed, we develop spreadsheets of when they arrive on site, and/or when they might be unavailable for shooting. Exhibit caption information or thematic overview, as well as other pertinent text, greatly assist in the development of treatment and script.

We have great skill in identifying photographic resources beyond what is provided by the exhibit designer and museum and site staff, and have a solid knowledge of the complex area of rights ownership.

We assure effectiveness of the project by immersing ourselves in the content and theme of a project. Research information and treatments are distributed to every key member of the team, so that they plan and show up on the day of production thoroughly in tune with goal of the project. No one is just a day-worker on our projects. We work together on a common creative goal.

We attend exhibit and museum conferences to stay current with the latest approaches in exhibit and media design. We also stay active in our own industry, to keep up with ever changing and improving formats and technical developments.

All work performed under this contract shall be in accordance with the latest Programmatic Accessibility Guidelines for NPS Interpretive Media. We are experienced in the need for Caption Review, Approval, and Deliverables.

Finally, from the very conception of a project, we focus on audience. What will hold their interest, captivate them, leave a lasting experience and insight with the visitor? If possible, we test our rough-cut screenings to make sure that it has clarity, targets the appropriate audience level, and meets your goals.

How will you effectively manage projects involving subcontractors?

We have established relationships with reliable subcontractors for specialized production services. We thoroughly qualify subcontractors for talent, execution, quality, timely performance, and creativity. We meet with subcontractors early on, to make sure all of the technical elements of a project come together smoothly in the end. We use production calendars, bar-chart calendars, and deliverable deadlines to make sure everyone is on the same page. Contracts are negotiated with all vendors for significant deliverables, and appropriate licenses are always obtained. We know how to successfully negotiate changes and any concerns that may arise with subcontractors. We excel at communication, and this is the key to successfully managing projects and the many people working on them, and also the key to creating a successful experience for the exhibit or site visitor.

We confirm understanding of the Rights in Data clause of the contract and all other licensing requirements.

Project Managers

AMANDA KVORTEK is the staff Project Manager. She has an eye for detail and every client compliments her on her thoroughness, as well as her upbeat demeanor. She has been Project Manager for all museum projects at Argentine Productions for the last 3 years, and is excellent at the necessary task of coordination, communication, scheduling and the myriad other duties of Project Management. Amanda will be responsible for assistance with research, production coordination, and the location and licensing of all materials. She has worked on a wide variety of projects with unusual logistical challenges. She recently completed the licensing and coordination of posting all stock footage and archival photos for the High-Definition version of Where History Lives: A Tour of the White House. Under the pressure of a very tight deadline, she was able to coordinate all crew and production logistics for the recently completed Monongah Remembered while also locating and licensing rare stock footage and archival photographs of the mine disaster of 1907, and period coal mining techniques. She is a graduate of Robert Morris University with a degree in Media Arts.

ALLEN FEUER has worked as a staff member, and later as production consultant, for Argentine Productions since the company's founding. He may be rejoining our staff soon and is also available as a Project Manager/Production Manager on a freelance basis. Allen has more than 15 years of experience in project management and is an expert in budgeting, scheduling, and crew coordination. He has worked in these capacities for

Argentine Productions, as well as National Geographic, Discovery Channel, and numerous independent production companies in the Washington, DC area.

Amanda A. Kvortek

1202 Main Street ❖ P.O. Box 42 ❖ Bentleyville, PA 15314

(724) 239-2910-home ❖ (724) 263-6558-cell ❖ a_kvortek@yahoo.com

❖ **Argentine Productions**, Pittsburgh, PA
Production/Project Manager, May 2006-Present

Amanda has worked with Argentine Productions for more than two years on a variety of media projects for regional and national museums, non-profits, and for broadcast. Her main responsibilities as Project Manager have included:

Coordination of production crew, talent, re-enactors, animation and graphic artists, delivering all production books, researching rare stock footage and negotiating for its usage, developing and supervising production schedules and handling all legal documents. She is responsible for quality control and, together with the Post-Production Manager, making sure that all deliverables are met, and developing and monitoring budgets. She has also assisted with editorial development, including selecting interviews, reviewing edits, researching and obtaining any necessary archival materials.

❖ **Documentary Center of Robert Morris University**, Moon Township, PA
Producer/Co-Writer/Co-Director of "18 Days in Istanbul", May 2005-April 2006

Twenty-minute, diary style documentary based on my journal kept during an eighteen-day trip to Istanbul

- Co-directed shoots on-location and during post production
- Co-wrote and narrated script
- Scheduled shoots, researched, scheduled and conducted interviews
- Second camera operator
- Presented project at RMU International Student and Turkish Society of Pgh. screenings

Researcher for "The Baluh Boys", February 2003

Thirty-minute documentary about a family that lost three sons in WWII

- Conducted research on the history of the war and domestic life during the war

❖ **WQED**, Pittsburgh, PA
Television Production Intern at WQED, May-July 2004

- Worked as production assistant on numerous remote shoots for *OnQ* and *Teens OnQ*
- Assisted in control room during live broadcasts of shows (*OnQ* and *Lifequest*)

❖ **Independent Project**, Pittsburgh, PA

Producer of "Out of the Woods", November 2004-January 2005

Twenty-five minute short, independent film (Thriller)

- Conducted talent auditions with the director
- Developed filming schedule and shot lists
- Managed/Supervised crew and talent during filming

AWARDS

- ❖ **Robert Morris University Media Center Honorary Award, 2005**
- ❖ **Robert Morris University Woman of Achievement Award 2005**
- ❖ **Robert Morris University Documentary Center Honorary Award 2006**

EDUCATION

- ❖ **Robert Morris University**, Moon Township, PA,
 - *Bachelor of Fine Arts in Media Arts*, May 2006
 - Concentration in Television/Video Production
 - GPA: 3.77

Allen Feuer
2118 Clark Place
Silver Spring, MD 20910
(301)-585-5798
allenfeuer@mac.com

EXPERIENCE:

EDELMAN PRODUCTIONS, Washington, DC: Director of Production. Led an office of approximately 45 employees. Prepared budgets and schedules. Coordinated all shoots. Supervised production and post production personnel. Acted as point of contact for Network clients. Managed budgets, payroll, and accounts payable. Negotiated with crew and vendors.

ARGENTINE PRODUCTIONS, Pittsburgh, PA: Budget and Development Consultant. Prepared budgets and assisted in development of IMAX feature for the Carnegie Science Center, several projects for the White House Historical Association, a traveling exhibit video about George Washington, and a documentary on the stamps of Bhutan.

BASE PRODUCTIONS, INC., Haymarket, VA: Director of Production. Prepared budgets, schedules, and cashflows. Coordinated all shoots, both domestic and international. Supervised production and post production personnel. Acted as point of contact for Network clients. Managed budgets, payroll, accounts

payable, and receivables. Negotiated with crew and vendors.

ALEXANDRIA PRODUCTIONS, Washington, DC: Coordinating Producer. Coordinate production and post-production for PBS documentary on the Baby Boom Generation. Prepared and managed multi-million dollar budget and schedule.

BASE PRODUCTIONS, INC., Haymarket, VA: Director of Production. Prepared budgets, schedules, and cashflows. Coordinated all shoots, both domestic and international. Supervised production and post production personnel. Acted as point of contact for Network clients. Managed budgets, payroll, accounts payable, and receivables. Negotiated with crew and vendors.

FREELANCE, Washington, DC: Production manager, field producer, fixer. Clients include Leopard Films, Horizon Entertainment, Base Productions, Advanced Media, Media Headquarters, Discovery Communications.

DISCOVERY COMMUNICATIONS, INC., Bethesda, MD: As **Production Manager**, I managed approximately 60 shows and series at any one time, including contract and in-house productions, live programs, high definition programs, special events, and expeditions. I was responsible for analyzing and negotiating budgets, deliverables, and payment schedules for all of DCI's channels.

NATIONAL GEOGRAPHIC TELEVISION, Washington, DC: As **Production Manager** for "**National Geographic Explorer**," I managed upwards of 30 films simultaneously in every stage of production from pre-pitch through final edit, including both in-house and contract productions. I was responsible for every aspect of production including hiring film and video crews nationally and internationally, negotiating rates, preparing and managing budgets, writing contracts, arranging travel, cost reporting, renting equipment, and supervising production coordinators.

WTTG-TV, Washington, DC: As **Segment Producer** for "**Fox Morning News**," I produced studio and remote segments, booked and pre-interviewed guests, and wrote leads and teases using the BASYS software system.

WOED, Pittsburgh, PA: As **Post Production Supervisor** for season 2 of "**Where in Time is Carmen Sandiego?**" I was responsible for all elements of post production including scheduling and budget, interfacing with promotions in coordinating and packaging materials for promotional spots, organizing all production material, offline editing, supervising online sessions, and delivering 50 finished episodes to PBS on time and under budget.

FAMILY COMMUNICATIONS, INC., Pittsburgh, PA: As **Associate Producer** for "**Mr. Rogers' Neighborhood**," I coordinated and scheduled crews, locations, equipment, and talent for all location and studio shoots, scouted locations, acquired stock footage, and researched stories.

ARGENTINE PRODUCTIONS/WQED, Pittsburgh, PA: As **Associate Producer** for a 1/2 hour film on the White House gardens and grounds, I coordinated production with the White House Curator's office, researched and acquired stock footage and archival photos, and supervised post-production. "**Upon These Grounds**" aired in Spring, 1997.

KOCH-TV PRODUCTIONS, Cabin John, MD: As **Production Assistant** for a "**National Geographic Explorer**" episode on the Bering Straits, I researched locations in Alaska and Russia, arranged transportation and lodging for crew and host, and provided logistical support. In addition, I arranged interviews for a 2 minute video that was shown at the Democratic National Convention.

CARDEN COMPANY, Washington, DC: As **Associate Producer**, I coordinated all pre-production and production aspects for video news releases and corporate videos, produced satellite media tours, video conferences, and video news releases, wrote proposals, researched stories, and pre-interviewed subjects.

ARGENTINE PRODUCTIONS, Pittsburgh, PA: As **Production Manager** for a 12 minute orientation

video for the Historical Society of Western Pennsylvania, I coordinated all aspects of production at various sites throughout Western Pennsylvania, managed all financial issues, and researched and acquired stock footage. "**Echoes of the Past**" is currently playing at the Historical Society. I also coordinated all aspects of production for two-30 second commercials for a health information service, including managing the budget and props, scouting locations, and scheduling shoots, crews, and actors for taping at six locations.

ARGENTINE PRODUCTIONS/DISCOVERY COMMUNICATIONS, Pittsburgh, PA: As **Production Manager** for a biography of Benjamin Franklin, I managed all financial issues including creating and analyzing budgets, preparing monthly cost reports, hiring employees, and purchasing and renting equipment. "**Rediscovering America with David Hartman**" aired Spring 1996.

ARGENTINE PRODUCTIONS/PBS, Pittsburgh, PA: As **Production Associate** for a documentary about the future of global manufacturing, I coordinated production throughout 5 countries, scheduled for taping a panel discussion with seven participants, analyzed the budget, researched stories, verified all facts, located stock footage, scouted locations, and was responsible for the execution of all logistics from research through post-production. "**Does Making Things Matter?**" aired nationally on public television stations, Spring, 1995.

As **Production Assistant** for a film examining how Japanese and Americans deal with cultural misunderstandings at home and in the workplace, my responsibilities included research, pre-interviewing subjects, coordinating travel and production, fact verification, locating archival material, and assessing potential stories and segments. "**Between Two Cultures: Japan in America**" aired nationally on public television stations, Spring, 1994.

KERREY FOR PRESIDENT, INC., Washington, DC: As a **Compliance Senior Staff Member**, I analyzed and refined a system for monitoring and tracking \$5 million in receipts, organized and coordinated matching funds submission for the Federal Election Commission, and developed a method of tracking affidavits for non-complying checks, raising an additional \$200,000. In addition, as **Deputy Director of Information Systems**, I installed and managed hardware and software for Senator Kerrey's presidential campaign, and I developed in-house training for all systems.

FREELANCE, Washington, DC: Production Assistant. Clients included MTV, Kingworld, C-Net, and the Carden Company.

FINANCIAL NEWS NETWORK & POTOMAC NEWS SERVICE, Washington, DC: Intern.
Production intern for FNN, and technical intern for PNS.

EDUCATION: BRANDEIS UNIVERSITY, WALTHAM, MA: B.A. ECONOMICS, CUM LAUDE, 1990; DEAN'S LIST GPA: 3.5.